


Art Gallery of Ontario

Impressionism in Canada

1895-1935





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Blanche Mitchell

Clarence Gagnon, 1881-1942

50. *Lonely Village on the St. Lawrence*, c. 1922-23

Oil on canvas, 20 $\frac{1}{16}$ x 26 $\frac{1}{8}$

Signed l.l.: "Clarence A. Gagnon"

Gift from the Reuben and Kate Leonard Canadian Fund, 1926

Art Gallery of Ontario

*A detail from this work is shown on
the front and back covers*



Impressionism in Canada

1895-1935

Joan Murray

Art Gallery of Ontario
Toronto, 1973

Exhibition Dates

The Vancouver Art Gallery,
Vancouver, British Columbia
January 16–February 24, 1974

The Edmonton Art Gallery,
Edmonton, Alberta
March 8–April 21, 1974

Saskatoon Gallery and Conservatory Corporation,
Saskatoon, Saskatchewan
May 4–June 10, 1974

Confederation Art Gallery and Museum,
Charlottetown, Prince Edward Island
June 22–September 1, 1974

The Robert McLaughlin Gallery,
Oshawa, Ontario
September 19–November 3, 1974

Art Gallery of Ontario,
Toronto, Ontario
November 17, 1974–January 5, 1975

Contents

Lenders to the Exhibition	6
Acknowledgements	7
Impressionism in Canada: 1895-1935	8

Catalogue (entries listed alphabetically):

Raoul Barré	106
Henri Beau	56
William Blair Bruce	16
William Brymner	138
William Henry Clapp	64
Maurice Galbraith Cullen	18
Paul Barnard Earle	122
Clarence Alphonse Gagnon	58
John Sloan Gordon	104
James Lillie Graham	146
Lawren Stewart Harris	118
Robert Harris	78
Frederick William Hutchison	148
Alexander Young Jackson	82
Ernest Lawson	74
Arthur Lismer	132
Laura Muntz Lyall	36
James Edward Hervey MacDonald	124
Helen Galloway McNicoll	110
James Wilson Morrice	40
Lucius Richard O'Brien	12
Robert Wakeham Pilot	150
Albert Henry Robinson	114
Arthur-Dominique Rozaire	102
Inglis Sheldon-Williams	140
Charles Walter Simpson	142
Marc-Aurèle de Foy Suzor-Coté	90
Thomas John Thomson	136
Horatio Walker	14
Percy Franklin Woodcock	144
Photograph Credits	152
Trustees and Officers	152

Lenders to the Exhibition

Art Gallery of Ontario
Beaverbrook Art Gallery, Fredericton
Confederation Art Gallery and Museum,
Charlottetown
R. E. Dowsett, Toronto
Paul Duval, Toronto
The Edmonton Art Gallery
The Framing Gallery, Toronto
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Norman Mackenzie Art Gallery, Regina
Saskatoon Gallery and Conservatory Corporation
Mr. and Mrs. Fred Schaeffer, Thornhill
Mr. and Mrs. M. Taylor, Toronto
The Art Gallery of Windsor
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I would also like to thank Joan Murray, who selected the paintings for this exhibition and wrote the catalogue as her last major project while Curator of Canadian Art at the Art Gallery of Ontario. She has now assumed the directorship of The Robert McLaughlin Gallery, Oshawa.

Among the staff at the Art Gallery of Ontario, I should like to mention in particular the contributions of Joan Murray's secretary, Nancy Wood; the Registrar, Charles McFaddin; the Conservator, Eduard Zukowski; the Head of Publications, Jennifer Stephens, and her assistant, Margaret Hardman; the Traffic Manager, Kenneth Churm; the Chief Preparator, John Rusekas, and his staff.

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William J. Withrow
Director

Impressionism in Canada: 1895-1935

Impressionism is a term applied to a kind of painting executed in Paris by a group of artists with varying affiliations, of which the leaders were Claude Monet, Camille Pissarro and Alfred Sisley. From 1874 to 1886, during the peak years of the style, eight exhibitions were organized by the group in defiance of the official Salon. The term Impressionism was introduced during the first of these exhibitions by a journalist, Louis Leroy, when referring derisively to Monet's painting *Impression: Sunrise*, 1872 (now in the Musée Marmottan, Paris).

The aims of the Impressionist artists were to represent the appearance of the world out of doors as it is affected by light, its reflection, and by atmosphere, and to convey the sharpness and freshness of their initial sensation. For these artists, colour as a definite local or descriptive quality does not exist in nature: colour is only the result of the play of light. In order to record the brilliance of light, Impressionists believed in using the colours of the spectrum as they are obtained when a ray of light is transmitted through a prism and divided into its component parts. Applying this high-keyed palette consisting of white, the three primary colours and their immediate derivatives, sometimes used in their pure unmixed state in small areas on white grounds, in thick flecks and short, small brushstrokes, their canvases became systematically lighter and the transitional greys, ochres,

browns and blacks, used by artists like Corot, gave way to brighter hues in a continuous field of colour. At the same time contour, modelling, chiaroscuro and precise detail were abandoned. The overall composition retained the vigour of a sketch and an incomplete, unfinished look that shocked contemporaries. However, the brushstroke and the pure colours which were used were both fundamentally unnaturalistic and subsequently developed into self-sufficient technical procedures, independent of visual appearances.

For most of the nineteenth century, Paris was a mecca for individuals interested in the arts. Painters, particularly, could study new art styles, such as Impressionism, or follow Academicism at the schools. The work of the Impressionists could be studied at their group exhibitions, or from 1872 at the Durand-Ruel Gallery as well as at a few other dealers, such as Rouart, de Bellis, de Camondo, Manzi, and Théodore Duret. The press paid extensive attention to the new developments and numerous reviews and articles were devoted to them, as well as pamphlets, and even novels.

The art schools of Paris—the Ecole Nationale des Beaux-Arts or the various unofficial schools such as the Académie Colarossi or the more popular Académie Julian—provided an art training of such repute that students of art throughout the western world wanted to come to Paris. At these

Figure 1
 Seated from left to right:
 James Wilson Morrice, Clarence Gagnon, Homer Watson, c. 1910.
 (In the background are two unknown figures.)
 Morrice, Gagnon and Watson were all
 members of the Canadian Art Club.



schools the main aim was good craftsmanship. Ingres's dictum that "drawing is the probity of art" was considered still valid, and drawing either from plaster casts of classic greco-roman sculptures or from life was of great importance. Three-dimensional qualities were emphasized in the assignments which often consisted of figure compositions with "bold, heroic themes." Jean-Paul Laurens, who taught at Julian's, said (in the presence of A. Y. Jackson) to students whose work lacked solidity "that the painting was like a glove with the hand withdrawn." However, Impressionism made some impact even upon these conservative institutions because many of the more progressive students were influenced by Impressionist theories of light and colour.

Outside Paris, numerous exhibitions helped to extend the influence of the new developments: Durand-Ruel exhibited Impressionist works in London in 1873, the year before the first group show in Paris; by 1883, the same firm had taken them to Berlin, Rotterdam and Boston. Among the many reviews and articles which appeared in newspapers and magazines, those published in the London art magazine *The Studio* were especially important for English-speaking artists.

Canadian artists adopted Impressionism considerably later than French painters—approximately six years after the group exhibitions in Paris had ended. Its first

appearance in this country occurred in the mid-1890s in the work of such artists as Lucius O'Brien, who probably felt the impact of Impressionism through the influence of artists in the United States with whom he may have been in contact. In 1895 O'Brien painted an Impressionist canvas called *Towing Barges on the Hudson River* (Pl. 1). At the end of the century, many Canadians went directly to Paris. Of the thirty artists in this exhibition, only six did not go there between 1890 and 1920. Most of them sought the traditional academic training at one or more of the French schools. Of all these artists, only two—Robert Harris, who attended the Atelier Bonnat in 1878 and 1881, and William Brymner, who attended the Académie Julian (1878-80, 1881-1885, 1889)—brought back to Canada the academic figure-oriented style they had learned in the schools abroad; and later in Canada they assimilated the Impressionist style. All the other artists included in this exhibition came back to Canada influenced by Impressionism. Students at the Ecole Nationale des Beaux-Arts included the following: Percy Woodcock (1878-84), Henri Beau (c. 1882), Maurice Cullen (1889-92), Marc-Aurèle de Foy Suzor-Coté (1889-91), John S. Gordon (1895-96), and Albert H. Robinson (1903-04). Far more attended the Académie Julian: W. Blair Bruce (1881), Percy Woodcock (1884-87), James W. Morrice (1890-91),

Ernest Lawson (1893), Raoul Barré (c. 1895), John S. Gordon (1895-96), Marc-Aurèle de Foy Suzor-Coté (1896), James L. Graham (1903-04), Albert H. Robinson (1903-04), W. H. Clapp (1904-08), Clarence Gagnon (1904-05), A. Y. Jackson (1907-08), Robert Pilot (1920) and F. W. Hutchison. Still others studied at the Académie Colarossi: Henri Beau (c. 1880), W. H. Clapp, Maurice Cullen, Laura Muntz Lyall and Marc-Aurèle de Foy Suzor-Coté (1892-95). A number of Canadians, including James W. Morrice and Suzor-Coté, also studied with individual French artists, such as Henri Harpignies.

In Canada, the work of the Impressionist influenced painters was poorly received by the public, and their paintings did not sell. Cullen, for example, held an exhibition in Montreal in 1896 of about one hundred canvases which he had painted in Paris. As few were bought, he resorted to an auction sale which brought eight hundred dollars for the lot, or an average of eight dollars per canvas. When A. Y. Jackson returned from Europe in 1912, he also held an exhibition in Montreal of his European work. The exhibition was a complete financial failure since not a picture sold. Nor were the works well received by the press.

To combat this indifference Canadian artists formed the Canadian Art Club in 1907, which held annual exhibitions from 1908 to 1915, in order to show the work

Figure 2

Seated from left to right:

A. Phimister Proctor, Horatio Walker, William Edwin Atkinson.

Standing: Edmund Morris, J. Archibald Browne, William Hope.

All of these individuals

were members of the Canadian Art Club.

The photograph probably dates from 1915 when

Horatio Walker was president of the Club.



of many of the artists who had come under modern influences such as Impressionism. The Club numbered among its members James W. Morrice (1908), Horatio Walker (1908), Maurice Cullen (1910), Clarence Gagnon (1910), Ernest Lawson (1912), W. H. Clapp (1913), Marc-Aurèle de Foy Suzor-Coté (1914), and invited as exhibitors, among others, Robert Harris (1908-09) and Laura Muntz Lyall (1909) (see Figs. 1, 2).

Through the influence of the Club and Montrealers such as A. Y. Jackson, the style became one of the sources of inspiration for the founding members of Canada's national school, the Group of Seven, which held its first group exhibition in 1920, by which time most of the Group had developed beyond Impressionism to an acceptance of Post-Impressionist ideas.

Joan Murray

Curator of Canadian Art

The paintings in the exhibition are grouped by artist. The thirty artists represented are, as far as possible, arranged chronologically (i.e. according to the date of their first Impressionist influenced paintings or, as in the case of Ernest Lawson, according to the date when the artist was influential in Canada). In this way, a development can be followed. To facilitate this chronology, many works have been assigned approximate dates.

Dimensions are given in inches, height preceding width.

Lucius Richard O'Brien, 1832-1899

The initial impact of Impressionism in Canada is found in the work of prominent figures in the Canadian art world, such as Lucius O'Brien who was already well-known for his realistic picturesque landscapes, and as the first President of the Royal Canadian Academy, founded in 1880. His *Towing Barges on the Hudson River*, 1895 (Pl. 1) demonstrates how tentative was his acceptance of the style. The artist has attempted to portray the actual nature of light and atmosphere as it was observed out of doors, using bright colours applied in a series of short, small brushstrokes. But the palette is still fairly dark. Compromise solutions like this one were often popular in Canada and can be found in other works such as Horatio Walker's *The Harvest*, c. 1910 (Pl. 2).

The painting's subject matter indicates that O'Brien was working in the United States, where he probably knew many artists. It may have been through them that he became interested in Impressionism.

1. *Towing Barges on the Hudson River*, 1895

Oil on canvas, 20 $\frac{1}{16}$ x 29 $\frac{3}{16}$

Signed and dated l.r.: "L. R. O'BRIEN/1895"

Private Collection, Toronto



Horatio Walker, 1858-1938

Born in Listowel, Ontario, the artist was one of the founders of the Canadian Art Club (1907) and later its President (1915). In 1887 he was elected a member of the Society of American Artists, founded in 1877, which supported the first steps of the Impressionist movement in the United States and counted among its elected members Julian Weir, John Twachtman, William Merritt Chase, Theodore Robinson and Mary Cassatt, all of whom were American Impressionists. Thus Walker formed a link between the United States and Canada in the promulgation of the style.

In *The Harvest*, c. 1910 (Pl. 2) the artist has particularly attempted to render the effect of light and atmosphere and, using a typically Impressionist brushstroke, has applied his colours to a white ground. The subject matter is closely related to the French Barbizon School, to which the artist remained attached throughout his life.

2. *The Harvest*, c. 1910
Oil on panel, 10⁷/₈ x 15⁷/₈
Inscribed: l.l.: "H.W."
Private Collection, Edmonton



William Blair Bruce, 1859-1906

Born in Hamilton, the artist studied at the Hamilton Art School before attending the Académie Julian in Paris (1881). Married to a Swedish sculptress, he spent much of his later life in Sweden and Paris, and founded an artist's colony on the island of Gotland where this sketch was done. Although the artist returned to Canada only once, in 1886, he considered himself a Canadian and was part of the Canadian contingent in Paris where younger men like Maurice Cullen and Albert H. Robinson visited him for advice and studied his work.

By 1882, Bruce was searching to describe a "perfect vision of light that one may never tire of gazing at," and was painting all of his works *en plein air*.

The sketch *Marine Sunset*, 1896 (Pl. 3) is reminiscent in its handling and subject matter of works by Monet, and Bruce knew of his work since he lived at Giverny (Monet's home since 1883) in 1887 and 1888. Bruce also knew Theodore Robinson, an American Impressionist friend of Monet's living at Giverny during those years.

Like O'Brien and Walker, however, Bruce's work only showed the impact of Impressionism in a tentative way through various details of composition and brushwork.

3. *Marine Sunset*, 1896

Oil on canvas, 11 x 14 $\frac{1}{4}$

Signed l.r.: "W. Blair Bruce, /96/Gotland"

Mr. and Mrs. Jules Loeb, Toronto



Maurice Galbraith Cullen, 1866-1934

Born in St. John's, Newfoundland, the artist grew up in Montreal where he began his art training studying sculpture at the Conseil des Arts et Manufactures and with the prominent sculptor Philippe Hébert at the Monument National. Upon his arrival in Paris in 1889, he decided to change from sculpture to painting and attended the Ecole Nationale des Beaux-Arts where he was taught by Elie Delaunay and Philippe Roll. In 1895 Cullen returned to Montreal and made it his home, turning with remarkable rapidity from French subjects, such as *Moret, Winter*, 1895 (Pl. 4), to typically Canadian subjects, like *Logging in Winter, Beaupré*, 1896 (Pl. 5), with an emphasis on snowscapes. Indeed, the subtle play of light on snow and the many complementary colours and reflected tones Cullen found in this subject preoccupied him. In all of his works, he used a modified Impressionist technique, weaving colours together on his canvases and often applying them in the pure state in small areas. By doing this he would add "variety and brilliance to the completed work."

Cullen also favoured study of the landscape from numerous angles, most often from a height as in his *Shipyard at Lévis*, 1897 (Pl. 6), *Twilight, Dufferin Terrace*, c. 1902 (Pl. 7), *Cap Diamond*, c. 1904-05 (Pl. 10) or *Lévis from Quebec*, 1906 (Pl. 12). He became the chronicler of the big city, first of Quebec, as in *Quebec from Lévis*, 1904 (Pl. 9)

or *Winter Evening, Quebec*, c. 1905 (Pl. 11), and later of Montreal, as in *Old Houses, Montreal*, c. 1908-09 (Pl. 16). Gradually too, Cullen developed his snow theme into a subject of powerful effect as in works such as *The Ice Harvest*, c. 1906 (Pl. 13), and *The Last Loads*, 1916 (Pl. 20).

A number of sketches executed after 1914 (such as *Ice Cutting on the St. Lawrence*, 1914, Pl. 18, or *Montreal from St. Helen's Island*, 1915, Pl. 19) are also influenced by Impressionism: they represent a study of light and out-of-doors subject matter; their structure is informal and the brushwork is open and vigorous.

By 1916, in works like *The Last Loads*, 1916 (Pl. 20), and later in canvases like *Harvest Moon*, c. 1920 (Pl. 22) and *Montreal Scene*, c. 1920 (Pl. 23), Cullen used small juxtaposed patches of colour as a self-sufficient technical procedure based on, but independent of, visual appearances.

He was invited to exhibit with the Canadian Art Club in 1908-09 and was made a member in 1910.

The artist's significance in Canada can hardly be over-estimated. He influenced the older group of artists who had studied in Paris, among them his friend James Wilson Morrice, as well as artists of the next generation, many of whom he taught at the Art Association of Montreal. A. Y. Jackson said of Cullen "To us he was a hero."

12. *Lévis from Quebec*, 1906
Oil on canvas, 30⁵/₁₆ x 40³/₁₆
Signed and dated l.r.: "M. Cullen/.06"
Gift from the Albert H. Robson Memorial Subscription Fund, 1946
Art Gallery of Ontario



4. *Moret, Winter, 1895*

Oil on canvas, 23⁵/₈ x 36¹/₄

Signed and dated l.l.: "Maurice Cullen/95"

Gift from J. S. McLean, Canadian Fund, 1957

Art Gallery of Ontario



5. *Logging in Winter*, *Beaupré*, 1896
Oil on canvas, 25¼ x 31⅞
Signed and dated l.r.: "Maurice Cullen.96"
Presented by the Women's Committee of the
Art Gallery of Hamilton, 1956
Art Gallery of Hamilton



6. *Shipyard at Lévis, 1897*

Oil on canvas, 16 $\frac{5}{16}$ x 18 $\frac{3}{16}$

Signed l.r.: "M. Cullen/97"

Mr. and Mrs. Fred Schaeffer, Thornhill



7. *Twilight, Dufferin Terrace*, c. 1902

Oil on canvas, 27 x 36³/₁₆

Signed l.l.: "M. Cullen"

Purchased with funds given by Windsor doctors, 1961

The Art Gallery of Windsor



8. *The Beach*, 1904
Oil on canvas, 23³/₄ x 28³/₄
Signed and dated l.r.: "M. Cullen/1904"
Mary Mc. Horner, Montreal



9. *Quebec from Lévis*, 1904

Oil on canvas, 28½ x 36½

Signed and dated l.r.: "M. Cullen/1904"

Gift of James Reid Wilson, 1905

The Montreal Museum of Fine Arts



10. *Cap Diamond*, c. 1904-05
Oil on canvas, 57¼ x 68¾
Signed l.r.: "M. Cullen"
H. L. Rinn Bequest, 1955
Art Gallery of Hamilton



11. *Winter Evening, Quebec*, c. 1905

Oil on canvas, 29½ x 39¼

Signed and dated l.r.: "M. Cullen"

Purchase, 1914, The National Gallery of Canada

Exhibited Toronto only

12. *Lévis from Quebec*, 1906

Oil on canvas, 30⅝ x 40⅜

Signed and dated l.r.: "M. Cullen/.06"

Gift from the Albert H. Robson Memorial Subscription Fund, 1946

Art Gallery of Ontario

Illustrated in colour on page 19



13. *Ice Harvest*, c. 1906
Oil on canvas, 30 $\frac{3}{16}$ x 40 $\frac{1}{8}$
Signed and dated l.r.: "M. Cullen"
Purchase, 1913
The National Gallery of Canada



14. *The Old Ferry, Louise Basin, Quebec, c. 1907*

Oil on canvas, 23 $\frac{7}{8}$ x 28 $\frac{7}{8}$

Unsigned

Purchase, 1955

The National Gallery of Canada



15. *Winter Street Scene*, c. 1908-09

Oil on panel, 10³/₈ x 13³/₄

Unsigned

Gift of Robert W. Pilot, 1946

The Montreal Museum of Fine Arts

16. *Old Houses, Montreal*, c. 1908-09

Oil on canvas, 24¹/₈ x 34

Signed l.r.: "M Cullen"

Gift of the Hon. Marguerite Shaughnessy, 1938

The Montreal Museum of Fine Arts



17. *Snow-Storm, Evening*, c. 1911

Oil on canvas, 17¹⁵/₁₆ x 15

Signed l.r.: "M Cullen"

Bequest of Dr. James MacCallum, Toronto, 1948

The National Gallery of Canada



18. *Ice Cutting on the St. Lawrence*, 1914

Oil on panel, 6¼ x 7½

Unsigned

Mary Mc. Horner, Montreal

19. *Montreal from St. Helen's Island*, 1915

Oil on panel, 5⅝ x 7

Signed l.r.: "M. Cullen"

Private Collection, Montreal



20. *The Last Loads*, 1916
Oil on canvas, 45⁵/₈ x 67¹¹/₁₆
Signed and dated l.r.: "M Cullen/16"
Gift of the Reuben Wells Leonard Estate, 1954
Art Gallery of Ontario



21. *Still Life with Flowers*, c. 1918

Oil on canvas, 22 x 18 1/8

Signed l.r.: "M. Cullen"

Mrs. Arthur B. Gill, Montreal



22. *Harvest Moon*, c. 1920

Oil on canvas, 24 $\frac{1}{4}$ x 32 $\frac{1}{16}$

Signed l.r.: "M. Cullen"

Gift of the Canadian National Exhibition Association, 1965

Art Gallery of Ontario

23. *Montreal Scene*, c. 1920

Oil on canvas, 30 $\frac{1}{8}$ x 40 $\frac{1}{8}$

Signed l.r.: "M Cullen"

Presented by Miss Olive Hosmer

Beaverbrook Art Gallery, Fredericton



Laura Muntz Lyall, 1860-1930

Laura Lyall (née Muntz) was born in England in 1860 and came to Canada as a child. She received her first art training in Hamilton, Ontario. From 1891 she studied at the Académie Colarossi under various teachers. Her work in Paris—for example, *Girl in Sunlight*, 1897 (Pl. 24)—is influenced by Impressionism in its evocation of light, and its loose, fluid brushwork. Other works, such as her freely brushed sketch of a *Mother and Child*, c. 1895 (Pl. 25) which recalls some of the tenderness of feeling found in works by the American Impressionist Mary Cassatt, demonstrate the artist's facility for handling paint. Laura Muntz Lyall was the first woman invited to exhibit with the Canadian Art Club (1909).

24. *Girl in Sunlight*, 1897
Oil on canvas, 14³/₈ x 18³/₈
Signed and dated l.l.: "L Muntz/Paris/97"
Paul Duval, Toronto
Illustrated in colour on next page



24. *Girl in Sunlight*, 1897
Oil on canvas, 14 $\frac{3}{8}$ x 18 $\frac{3}{8}$
Signed and dated l.l.: "L Muntz/Paris/97"
Paul Duval, Toronto



25. *Mother and Child*, c. 1895
Oil on panel, 8³/₁₆ x 10⁹/₁₆
Signed l.l.: "Paris/Laura Muntz"
Ernest E. Poole Foundation, 1968
The Edmonton Art Gallery



James Wilson Morrice, 1865-1924

Morrice, a Montrealer, attended the Académie Julian in 1891 before working with the French Barbizon artist, Henri Harpignies. Influenced by the subtle colouring, tonal qualities and pictorial design of Whistler, Morrice was always to have mutually beneficial friendships with Americans, such as Maurice Prendergast. Among the Canadians, he was especially friendly with Cullen and occasionally his early work suggests Cullen's influence, as in the choice of subject matter in *Quebec Citadel by Moonlight*, c. 1896 (Pl. 26). Often in this early period Morrice painted sketches of subjects which Cullen did on a larger scale (see Pls. 29 and 41). Morrice was also well acquainted with many French and English artists. Of these, Matisse had great impact upon his later work: in 1912-13 Morrice painted with him in Tangier, and the influence of Matisse is apparent in the emphasis on surface design and in the increased range of colours and lighter values which appear in Morrice's work at this time. Morrice particularly admired Cézanne, Renoir, Monet and Bonnard.

From 1895, Morrice often followed the French practice of painting sketches *en plein air* on wooden panels. He considered these gracefully brushed records of the changing scene to be complete works in themselves. Gerald Kelly, later President of the Royal Academy, thought that Whistler might have inspired these; the artist's biographer, Donald W.

Buchanan, cites the Impressionistic work of Gaston La Touche. Certainly in these small works there are recollections of the *Intimistes*, Bonnard and Vuillard.

Some of Morrice's canvases such as *The Book Stalls: Paris*, c. 1900 (Pl. 31), painted from the windows of his studio on the Pont Neuf where he lived from 1899 to 1916, or *Venetian Girl*, c. 1896-1906 (Pl. 30), also suggest Impressionist influence in their evocation of light and atmosphere and rich, loose brushwork. The artist also created works (see Pls. 32 and 42) which recall canvases by Monet and Renoir. Unlike the French Impressionists, however, the artist rarely, after his student days, did any easel paintings *en plein air*. His larger compositions were done in the studio from his outdoor panel notes, as in *At a Country Fair*, c. 1905 (Pl. 38), which is shown here with its two known sketches (Pls. 36-37). By about 1905 the artist began to substitute thin washes of paint for the impasto of his Impressionist influenced work. By 1910 he had come under the influence of artists such as Marquet. Thus, of his canvases, only the early works have any resemblance to Impressionism.

Morrice, like Cullen, opened the eyes of younger Canadian artists such as Gagnon, Earle and Pilot, who came to Paris. Although he lived abroad his influence extended to Upper Canada through the exhibitions of the Canadian Art Club of which he was a founder member (1907)

26. *Quebec Citadel by Moonlight*, c. 1896

Oil on canvas, 21 $\frac{7}{8}$ x 15 $\frac{1}{8}$

Signed l.r.: "J.W. Morrice"

Miss F. Eleanore Morrice and David R. Morrice, Montreal



27. *Paris*, 1896
Oil on panel, 9¼ x 12⅞
Unsigned
Private Collection, Toronto
Exhibited Oshawa and Toronto only



28. *Ste. Anne de Beaupré*, c. 1896-1900

Oil on canvas, $17\frac{1}{2} \times 25\frac{1}{2}$

Signed l.r.: "J. W. Morrice"

Bequest of William J. Morrice, 1943

The Montreal Museum of Fine Arts

29. *Village in Quebec*, c. 1896-98

Oil on board, $4\frac{15}{16} \times 6\frac{1}{6}$

Unsigned

Miss F. Eleanore Morrice and David R. Morrice, Montreal



30. *Venetian Girl*, c. 1896-1906

Oil on canvas, 18 $\frac{7}{8}$ x 14 $\frac{1}{2}$

Signed l.l.: "Morrice"

Purchase, 1925

The National Gallery of Canada



31. *The Book Stalls: Paris, c. 1900*

Oil on canvas, 24 $\frac{3}{16}$ x 20

Signed l.l.: "Morrice"

Presented by Mrs. Howard W. Pillow

Beaverbrook Art Gallery, Fredericton



32. *The Beach, St. Malo, c. 1900-05*

Oil on canvas, $21\frac{5}{8} \times 28\frac{15}{16}$

Signed l.l.: "J. W. Morrice"

Gift of Friends to the Museum, 1947

The Montreal Museum of Fine Arts

33. *Boats on the Seine, c. 1900-05*

Oil on panel, $3\frac{3}{4} \times 6$

Unsigned

Private Collection, Toronto

Exhibited Oshawa and Toronto only



34. *A Wet Night on the Boulevard St. Germain, Paris, c. 1900-05*

Oil on canvas laid down on board, 9 x 7³/₈

Signed l.l.: "Morrice"

Private Collection, Toronto

Exhibited Oshawa and Toronto only



35. *Two Women seated near Rialto Bridge, Venice, c. 1902-03*

Oil on panel, $4\frac{1}{16} \times 6\frac{1}{16}$

Signed l.l.: "Morrice"

Gift from J. S. McLean. Canadian Fund. 1955

Art Gallery of Ontario



36. Sketch for *At a Country Fair*, c. 1905
 Oil on panel, 6 x 5
 Unsigned
 Private Collection, Toronto
Exhibited Oshawa and Toronto only



37. Sketch for *At a Country Fair*, c. 1905
 Oil on panel, 6 x 5
 Unsigned
 Gift of Mrs. Alan Law, 1929
 Art Gallery of Ontario



38. *At a Country Fair*, c. 1905
 Oil on canvas, 31⁹/₁₆ x 25³/₄
 Signed l.r.: "J. W. Morrice" and l.l.: "J. W. Morrice"
 Presented by Mrs. Howard W. Pillow
 Beaverbrook Art Gallery, Fredericton



39. *Winter Street with Horses and Sleighs*, c. 1905

Oil on panel, 6 x 4 $\frac{7}{8}$

Signed l.r.: "J. Morrice"

Gift from J. S. McLean, Canadian Fund, 1955

Art Gallery of Ontario



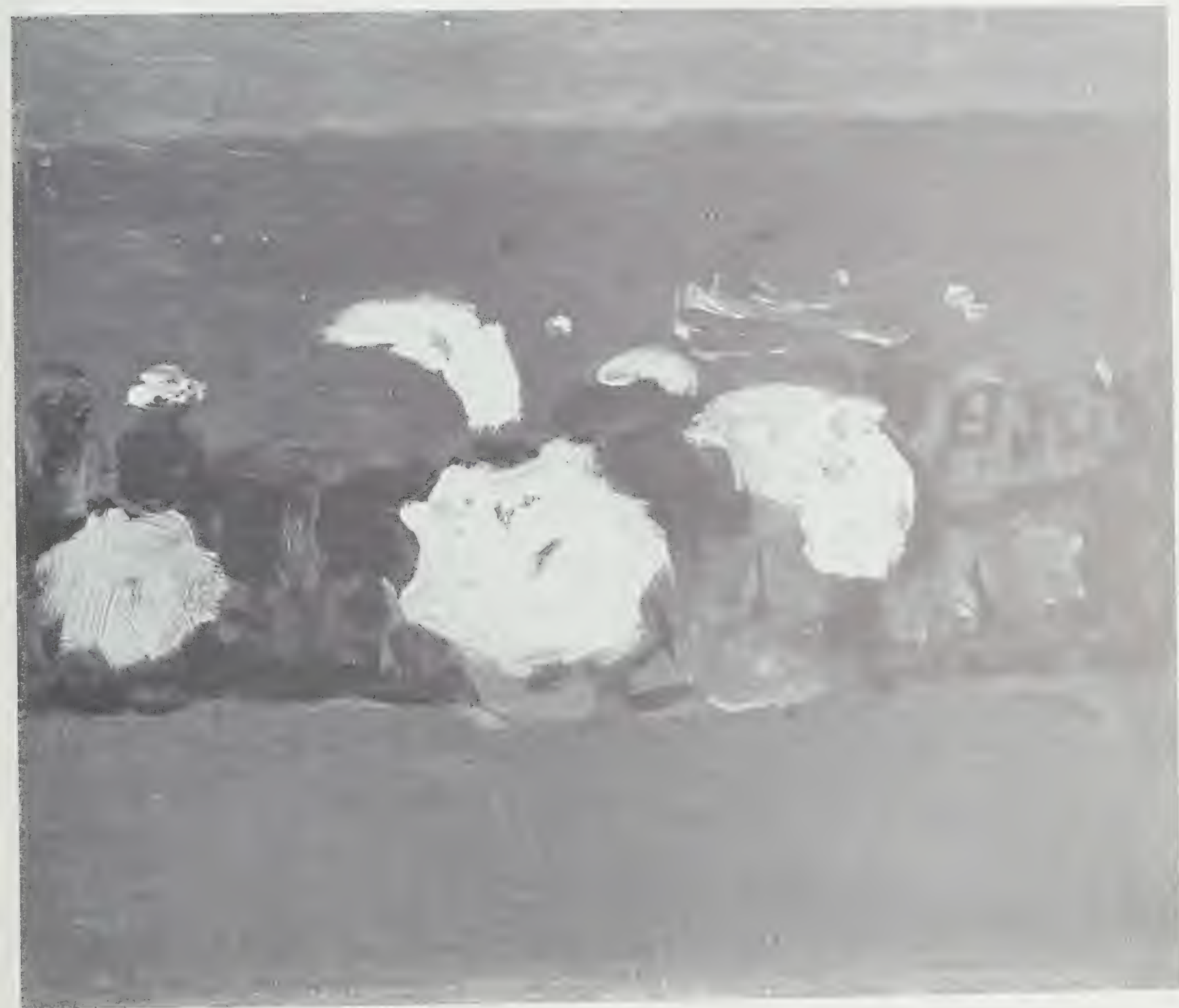
40. *Beach Scene with Parasols*, c. 1905-12

Oil on panel, 47/8 x 6

Unsigned

Private Collection, Toronto

Exhibited Oshawa and Toronto only



41. *View towards Lévis from Quebec*, c. 1906-08

Oil on panel, 5 x 6¼

Unsigned

Purchase, 1925

The National Gallery of Canada



42. *The Beach, Le Pouldu*, c. 1907-12
Oil on canvas, 23 $\frac{1}{16}$ x 32
Signed l.l.: "J. W. Morrice"
Purchase, 1954
The National Gallery of Canada



43. Study for *Ice Bridge over the St. Lawrence*, c. 1908

Oil on panel, 7 x 9 $\frac{7}{8}$

Unsigned

Gift of Executors of Estate of James Wilson Morrice, 1925

The Montreal Museum of Fine Arts

44. *Pêcheurs du Dimanche*, c. 1908-1910

Oil on canvas laid down on board, 7 $\frac{7}{8}$ x 10 $\frac{3}{16}$

Unsigned

Purchase, 1955

Musée du Québec



W. H. Clapp, 1879-1954
51. *A Road in Spain*, 1907
Oil on canvas, 28¾ x 36
Signed and dated l.l.: "W. H. CLAPP/Spain 1907"
Presented by Henry Morgan & Co. Ltd., 1913
The Montreal Museum of Fine Arts
See page 64 for text on W. H. Clapp



Henri Beau, 1863-1949

Born in Montreal, Henri Beau attended the Ecole Nationale des Beaux-Arts and studied under Gérôme in 1880, 1889 and 1893-94 as well as studying at the Académie Colarossi. The French artist Puvis de Chavannes advised him to paint in the French countryside.

Paysage, c. 1905 (Pl. 45) has a gentle radiance and lyric subject matter closely attuned to French Impressionist influenced work of the 1890s.

45. *Paysage*, c. 1905
Oil on canvas, 18¼ x 24
Signed l.l.: "HBeau"
Purchase, 1934
Musée du Québec



Clarence Alphonse Gagnon, 1881-1942

Born in Montreal, Gagnon in his early work reflects the influence of William Brymner, his first teacher at the Art Association of Montreal (1897-1900). In 1904 and 1905 he studied under Jean-Paul Laurens at the Académie Julian.

Upon his arrival in Paris the artist created Impressionist influenced sketches like *Woman in Red*, 1904 (Pl. 46), a portrait of his first wife, Kathryne Irwin (Fig. 3). In the following year, Gagnon began to work with high-keyed colours as in *Autumn, Pont de l'Arche*, 1905 (Pl. 47). By 1908, perhaps influenced by his friendship with Morrice, who had done such works as *The Beach, St. Malo* around 1900-05 (Pl. 32), Gagnon was painting beach scenes such as *Les Deux Plages: Paramé et St. Malo*, 1908 (Pl. 48).

When he returned to Canada in 1909 he used French Impressionist techniques to describe the countryside of Quebec—his favourite sketching ground for many years was Baie St. Paul. Twelve years later, he was still painting Impressionistic scenes as in works like *Lonely Village on the St. Lawrence*, c. 1922-23 (Pl. 50, frontispiece and cover detail).

One of Gagnon's closest friends was W. H. Clapp. Both artists worked together in a studio on the lower St. Lawrence in 1900 before going to Julian's, and both admired Cullen. (Gagnon even told Robert Pilot, Cullen's stepson, that it was due to the older artist that he had lightened his palette.) In Paris, a number of Canadians, including A. Y. Jackson in 1907, congregated in Gagnon's studio. He exhibited in the Canadian Art Club in 1909 and became a member in 1910.

Figure 3
Clarence Gagnon's wife, Kathryne (née Irwin),
in Gagnon's studio at 9 rue Falguière, Paris.
Note that at the left is hanging
Woman in Red, 1904 (Pl. 46).



46. *Woman in Red*, 1904

Oil on panel, 6 $\frac{1}{8}$ x 9 $\frac{1}{8}$

Signed and dated l.r.: "Clarence Gagnon 04"

Mr. and Mrs. Jules Loeb, Toronto



47. *Autumn, Pont de l'Arche*, 1905

Oil on canvas, 25⁵/₈ x 36¹/₄

Signed and dated l.l.: "Clarence Gagnon 05"

Presented by James Morgan

The Montreal Museum of Fine Arts



48. *Les Deux Plages: Paramé et St. Malo*, 1908
Oil on canvas, 49 x 67½
Signed and dated l.r.: "Clarence A. Gagnon, Paris, 1908"
Beaverbrook Canadian Foundation
Beaverbrook Art Gallery, Fredericton
Exhibited Toronto only



49. *Evening, Siena*, c. 1918
 Oil on canvas, 24 $\frac{1}{16}$ x 32 $\frac{1}{8}$
 Signed l.r.: "Clarence A. Gagnon"
 Ernest E. Poole Foundation, 1968
 The Edmonton Art Gallery

50. *Lonely Village on the St. Lawrence*, c. 1922-23
 Oil on canvas, 20 $\frac{1}{16}$ x 26 $\frac{1}{8}$
 Signed l.l.: "Clarence A. Gagnon"
 Gift from the Reuben and Kate Leonard Canadian Fund, 1926
 Art Gallery of Ontario



*Illustrated in colour
 on page 2*

*A detail from this work
 is shown on the front
 and back covers.*

William Henry Clapp, 1879-1954

Born in Montreal, W. H. Clapp first studied art with William Brymner at the Art Association of Montreal. A photograph of the artist in 1903 in the Baie St. Paul studio of the American Impressionist Frederick Porter Vinton, shows his work before he went to Paris and Spain the following year (Fig. 4). After study at the Académie Julian under Jean-Paul Laurens, and at the Académie Colarossi, the artist made a second trip to Spain (1907). The canvases he did there, such as *A Road in Spain*, 1907 (Pl. 51) and *Morning in Spain*, 1907 (Pl. 52), show that he had adopted the Impressionist technique and subjects. He brought back to Canada a virtuoso handling, and canvases like *In the Orchard, Quebec*, 1909 (Pl. 53) and *Lumber Boats*, c. 1910 (Pl. 54) reveal a technique tending toward the neo-Impressionism of Signac. *Rain, Eastern Canada*, c. 1911 (Pl. 55) is in a gentler Monet-like mood, and in *Berthier, P.Q.*, 1913 (Pl. 56) the artist still displays traces of orthodox Impressionist technique.

Clapp was invited to exhibit with the Canadian Art Club in 1912 and became a member in 1913. In 1917 he moved to California, and became Director of the Oakland Art Gallery.

Figure 4
W. H. Clapp in Vinton's studio, 1903.
The painting on the easel, done from the
sketch placed above it, is a document
of the conservative nature of Clapp's work
before his trip to France.



51. *A Road in Spain*, 1907

Oil on canvas, 28 $\frac{3}{4}$ x 36

Signed and dated l.l.: "W. H. CLAPP/Spain 1907"

Presented by Henry Morgan & Co. Ltd., 1913

The Montreal Museum of Fine Arts

Illustrated in colour on page 55



52. *Morning in Spain*, 1907

Oil on canvas, 29 x 36 $\frac{7}{16}$

Signed and dated l.l.: "W. H. CLAPP/SPAIN 1907"

Purchase, 1909

The National Gallery of Canada



53. *In the Orchard, Quebec*, 1909

Oil on canvas, 29 x 36 $\frac{1}{8}$

Signed and dated l.l.: "W. H. Clapp-Canada.1909"

Gift of William R. Watson, 1956

Art Gallery of Hamilton



54. *Lumber Boats*, c. 1910
Oil on canvas, 28 1/2 x 36 1/8
Signed l.l.: "Clapp/w. H. CLAPP, Canada"
Gift of Mr. and Mrs. Donn Schroeder, Oakland, California, 1960
Art Gallery of Hamilton



55. *Rain, Eastern Canada*, c. 1911

Oil on canvas, $28\frac{11}{16}$ x $36\frac{1}{16}$

Gift of Mr. Donn Schroeder, Oakland, California, 1961

The Art Gallery of Windsor



56. *Berthier, P.Q.*, 1913
Oil on panel, 10¼ x 13½
Signed and dated l.l.: "W. H. CLAPP. 1913"
Mary Mc. Horner, Montreal



57. *The New Church*, 191(5?)

Oil on canvas, 28⁵/₈ x 36³/₈

Signed and dated l.l.: "W. H. CLAPP Canada 191(5?)"

Gift of Mr. Donn Schroeder, Oakland, California, 1960

The National Gallery of Canada



A. Y. Jackson, b. 1882
69. *Assisi from the Plain*, 1912
Oil on canvas, 25 $\frac{3}{4}$ x 31 $\frac{15}{16}$
Signed l.r.: "A. Y. JACKSON"
Purchase, 1946
Art Gallery of Ontario
See page 82 for section on A. Y. Jackson



Ernest Lawson, 1873-1939

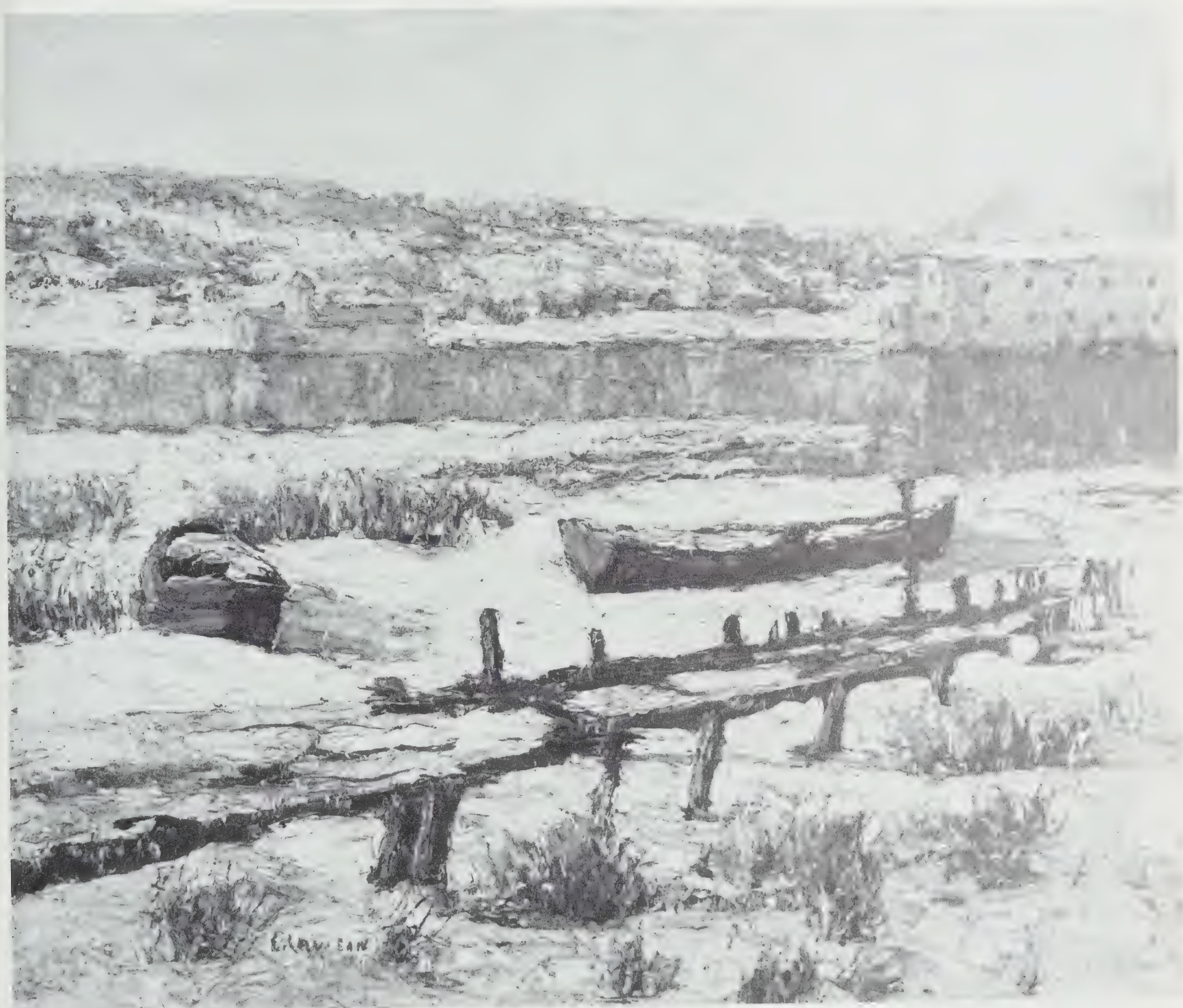
Although born in Halifax and raised in Kingston, Ontario, Lawson is considered one of the outstanding American Impressionists because he lived in the United States from 1888, only returning to Canada for visits. But his atmospheric studies with their technique of broken colours, subtle palette and free and spontaneous brushwork did have considerable impact on the Canadian scene through his participation in the Canadian Art Club where he was invited to exhibit in 1911 and of which he became a member in 1912.

Lawson attended the Académie Julian in 1893, working under Jean-Paul Laurens, but his earlier study with J. Alden Weir and John Henry Twachtman, two American artists, at their summer school in Cos Cob, Connecticut, around 1891, just when Impressionism was beginning to influence their own work, had pointed him in

the direction of Impressionism. The artist was also inspired by Sisley and by Pissarro: in 1894 he painted at Moret-sur-Loing where Sisley had lived since 1882.

Of the canvases shown here, *Snow-bound Boats*, c. 1907 (Pl. 58) was exhibited at the Canadian Art Club in 1911; *Spring Landscape*, c. 1910 (Pl. 60) could be the painting exhibited in the Club in 1913 as *Winding Road*; *Winter*, c. 1907 (Pl. 59) was acquired by the National Gallery of Canada in 1914, and thus was known to some Canadians.

58. *Snow-bound Boats*, c. 1907
Oil on canvas, 25 $\frac{1}{8}$ x 30 $\frac{1}{4}$
Signed l.l.: "E. LAWSON"
Purchase, 1911
The National Gallery of Canada



59. *Winter*, c. 1907
Oil on canvas, 25 $\frac{3}{16}$ x 30 $\frac{1}{8}$
Signed l.l.: "E. LAWSON"
Purchase, 1914
The National Gallery of Canada



60. *Spring Landscape*, c. 1910

Oil on canvas, 25¼ x 30¼

Signed l.l.: "E. Lawson"

Gift of the Government of the Province of Ontario, 1972

Art Gallery of Ontario



Robert Harris, 1849-1919

Born in North Wales, Robert Harris emigrated to Charlottetown with his family in 1856. Trained primarily in England and at the Atelier Bonnat in Paris in the 1870s, Harris returned to Canada as an academic portrait painter, and is one example of an artist of the older generation who attempted to adjust his style to changing modes through study and practice (he read Camille Mauclair's text *The French Impressionists (1860-1900)* in 1905). By 1908 he was creating portraits like *The Skipper's Daughter* (Pl. 61) with an atmospheric effect achieved through the use of small vibrant touches of colour. Although he retained his darker Victorian palette, he often used the fluid brushwork and impasto of the Impressionist style in the sketches which he painted out of doors, such as *Holland Cove, P.E.I.*, 1916 (Pl. 62) and *View across the Park*, c. 1916 (Pl. 63).

Harris was invited to exhibit at the Canadian Art Club in 1908 and 1909.

61. *The Skipper's Daughter*, 1908
Oil on canvas, 24 $\frac{1}{8}$ x 30 $\frac{1}{8}$
Signed l.l.: "Robert Harris"
Mr. and Mrs. Fred Schaeffer, Thornhill



62. *Holland Cove, P.E.I.*, 1916

Oil on board, 5 $\frac{5}{8}$ x 7 $\frac{3}{4}$

Signed l.r.: "R. Harris"

Confederation Art Gallery and Museum, Charlottetown



63. *View across the Park*, c. 1916

Oil on board, 15 x 12

Signed l.r.: "Robert Harris"

Confederation Art Gallery and Museum, Charlottetown



Alexander Young Jackson, b. 1882

Born in Montreal, Jackson first examined French Impressionist paintings in the Art Institute of Chicago (1906). He said of these works: "They influenced me deeply and for the first time I saw what could be done with landscape; I got a glimpse of how the story of the land could be told with a deep individual feeling, with all the drama of an adventure story." Although interested by these works, in the following year he studied at the Académie Julian under Jean-Paul Laurens.

In France he began to do landscapes *en plein air*. By 1908, in sketches like *River Scene, France* (Pl. 64), one notes the broadly brushed foreground and background, all done in a careful series of flecks and dabs. However, the artist's palette is still dark. It was not until Jackson's third trip to Europe in 1911-13, accompanied by Albert H. Robinson, that his palette became lighter. Although Jackson and Robinson painted together, their sketches of St. Malo (Pls. 65, 94) and later of Venice (Pls. 71, 96) show a pronounced difference in approach: Jackson was far more interested in the perception of light and atmosphere, Robinson in the structural composition of the work which he interpreted with greater freedom of brushwork. When Jackson arrived at Cucq in 1912 his colouring (as exemplified in Pls. 66 and 67) is brighter and the composition more complex. These works prefigure Jackson's later landscapes.

In December of 1912, the artist wrote, "The Futurists, Cubists and Post-Impressionists are working feverishly and already the old impressionist movement seems like ancient history, in Paris," but his work done in that year shows how committed he still was to Impressionism. *Factory at Leeds*, 1912 (Pl. 68) is one of the first industrial subjects depicted by a Canadian artist. *Assisi from the Plain*, 1912 (Pl. 69) employs a motif found in many French Impressionist canvases: a path leading directly into the landscape is used as a device to create depth. *The Monastery, Assisi*, 1912 (Pl. 70), where trees are used as a foreground screening device, recalls works by Gagnon. In all three paintings, recollections of the more intense, colourful handling of W. H. Clapp can be found.

After Jackson returned to Canada in 1913, he visited Toronto where he met Lawren Harris and shared a studio with Tom Thomson. Jackson conveyed to Thomson the impact of his French training through his own paintings and books on Impressionism, and he doubtless told his new friends about the work of Gagnon, Clapp and Robinson.

In return, Thomson shared with Jackson his excitement over the discovery of a new painting territory in Algonquin Park. Jackson's reaction was so strong the he went there that winter and painted *Near Canoe Lake*, 1914 (Pl. 72), interpreting the area in the mode he had learned abroad.

64. *River Scene, France, 1908*

Oil on panel, 7¼ x 9¼

Signed and dated l.r.: "A Y JACKSON. '08"

R. E. Dowsett, Toronto



65. *Morning, St. Malo*, c. 1911
Oil on panel, 8 1/2 x 10 5/8
Signed l.l.: "A. Y. JACKSON."
Mr. and Mrs. J. A. McCuaig, Hamilton



66. *Sand Dunes, Cucq*, 1911-12

Oil on panel, $8\frac{3}{8} \times 10\frac{5}{8}$

Signed l.r.: "A.Y. JACKSON"

Gift from the McLean Foundation, 1958

Art Gallery of Ontario

67. *Sand Dunes at Cucq*, 1912

Oil on canvas, $21\frac{1}{2} \times 25\frac{7}{8}$

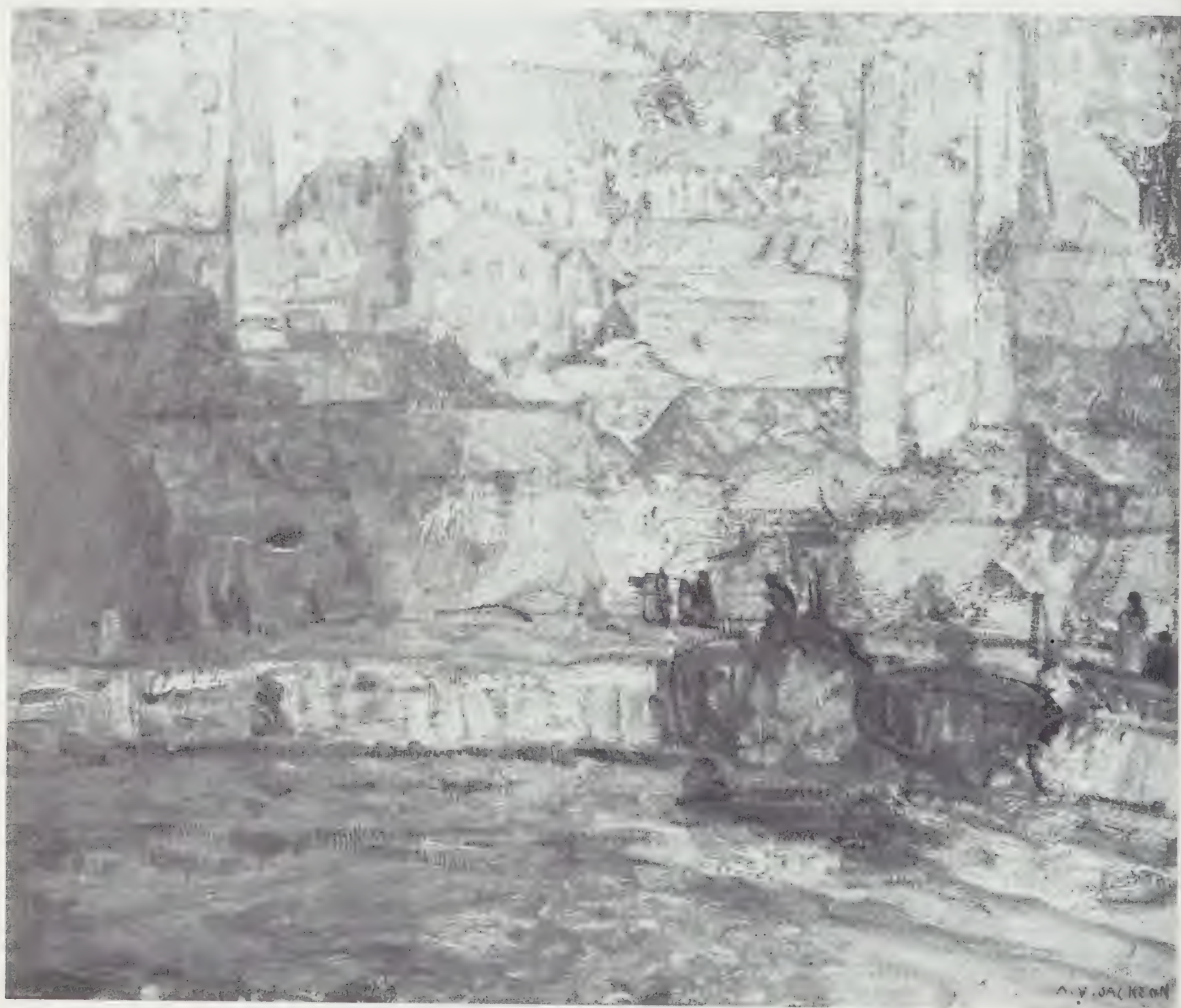
Signed l.r.: "A. Y. JACKSON."

Purchase, 1913

The National Gallery of Canada



68. *Factory at Leeds*, 1912
Oil on canvas, 21 1/4 x 25 1/2
Signed l.r.: "A. Y. JACKSON"
Mr. and Mrs. M. Taylor, Toronto



69. *Assisi from the Plain*, 1912

Oil on canvas, $25\frac{3}{4} \times 31\frac{15}{16}$

Signed l.r.: "A. Y. JACKSON"

Purchase, 1946, Art Gallery of Ontario

Illustrated in colour on page 73

70. *The Monastery, Assisi*, 1912

Oil on canvas, $25\frac{1}{2} \times 32$

Signed l.r.c.: "A Y JACKSON."; l.r.: "A Y JACKSON"

Gift of the Mendel Family

Saskatoon Gallery and Conservatory Corporation



71. *Venice, 1912*
Oil on panel, 8 $\frac{5}{16}$ x 10 $\frac{1}{2}$
Signed l.r.: "A Y JACKSON"
R. E. Dowsett, Toronto



72. *Near Canoe Lake*, 1914
Oil on canvas, 25³/₈ x 32
Signed l.r.: "A. Y. JACKSON"
Anonymous gift
Art Gallery of Hamilton



Marc-Aurèle de Foy Suzor-Coté, 1869-1937

Born in Arthabaska, Quebec (often a subject of his later work as in Pl. 78), Suzor-Coté trained in Paris at Julian's, the Académie Colarossi and the Ecole Nationale des Beaux-Arts. The first works which the artist did in Paris—often still-life compositions—are examples of this academic training. Although by 1893 the influence of Impressionism shows in his handling of the brushwork, he continued to create solidly painted figures in the tradition of the French artist Millet (as in his *Return from the Harvest Field*, 1903, The National Gallery of Canada) until about 1908, the year he returned to Canada, when his work became entirely Impressionistic. As in the case of Cullen, he chose to study the varied possibilities of one subject—a stream between snowy banks flowing towards the viewer—as in *Winter Landscape*, 1909 (Pl. 74), in sketches such as *Landscape*, c. 1920 (Pl. 82) and *Arthabaska River*, c. 1920 (Pl. 83), and in later canvases—*Passing Shadows*, 1918 (Pl. 79), or *Dégel d'Avril*, 1920 (Pl. 81) where the water, half-frozen, is just beginning to break loose from the snow.

Suzor-Coté's attention to a unifying atmosphere created by an overall heavy impasto (see *Landscape*, 1908, Pl. 73) and his use of bright colours, mark him as one of Canada's most intelligent utilizers of the mode.

By 1914, in canvases like *Fumées du Port de Montréal* (Pl. 78), Suzor-Coté was using Impressionism less as a way of spontaneously recording light and atmosphere than as a pattern for its own sake. In later works such as *La Tempête de Neige*, 1919 (Pl. 80), *Moonrise, October Evening*, c. 1920-25 (Pl. 84) and especially *Scène de Neige*, c. 1925-30 (Pl. 85) this development was carried even further.

The artist was invited to exhibit with the Canadian Art Club in 1913 and became a member in 1914.

73. *Landscape*, 1908
Oil on board, 8½ x 10⅝
Signed l.r.: "Suzor-Coté"
Bequest of Gerald R. Larkin, 1961
Art Gallery of Ontario



79. *Passing Shadows*, 1918
Oil on canvas, 40 x 54 $\frac{1}{8}$
Signed l.r.: "Suzor-Coté/1918"
Gift of Dr. R. B. Wells, 1927
The Edmonton Art Gallery



74. *Winter Landscape*, 1909

Oil on canvas, 28½ x 36⅞

Signed and dated l.l.: "A. Suzor-Coté/1909/Canada"

Gift from the Hon. A. C. Hardy, Brockville, Ontario, 1943

The National Gallery of Canada



75. *Settlement on the Hillside*, 1909

Oil on canvas, 23 $\frac{3}{4}$ x 29

Signed and dated l.l.: "A. Suzor-Coté/1909"

Purchase, 1909

The National Gallery of Canada

76. *A Corner of My Village, Arthabaska*, 1911

Oil on canvas, 24 x 34

Signed and dated l.r.: "Suzor/19 11/Coté"

The Royal Canadian Academy, Diploma Work, deposited 1916

The National Gallery of Canada



77. *Youth and Sunlight*, 1913

Oil on canvas, 58 $\frac{1}{4}$ x 49 $\frac{1}{8}$

Signed and dated l.l.: "Suzor/Coté 1913"

Purchase, 1913

The National Gallery of Canada



78. *Fumées du Port de Montréal*, 1914

Oil on canvas, $38\frac{7}{8} \times 51\frac{13}{16}$

Signed l.l.: "Suzor-Coté/1914"

Purchase, 1938

Musée du Québec



79. *Passing Shadows*, 1918
Oil on canvas, 40 x 54 1/8
Signed l.r.: "Suzor-Coté/1918"
Gift of Dr. R. B. Wells, 1927
The Edmonton Art Gallery
Illustrated in colour on page 92



80. *La Tempête de Neige*, 1919
Oil on canvas, 29 1/4 x 40 1/8
Signed and dated l.r.: "Suzor-Coté/1919"
Murray Marmor, St. Laurent



81. *Dégel d'Avril*, 1920

Oil on canvas, 31 $\frac{7}{16}$ x 39 $\frac{5}{8}$

Signed and dated l.r.: “-Suzor-/Coté/-1920.”

Purchase, 1954

Musée du Québec



82. *Landscape*, c. 1920

Oil on panel, $10\frac{3}{8} \times 13\frac{5}{8}$

Signed l.r.: "Suzor-Coté"

Presented by Dr. Richard A. Kerry in memory of his Wife, 1940

The Montreal Museum of Fine Arts

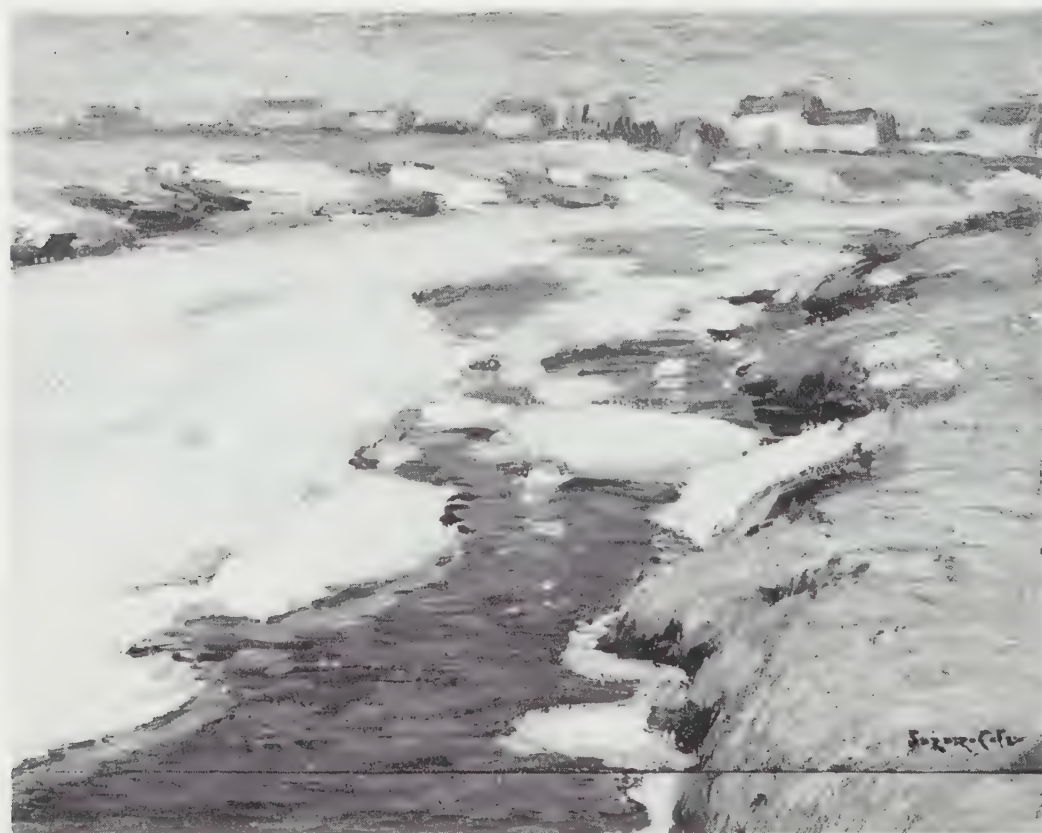
83. *Arthabaska River*, c. 1920

Oil on panel, $7\frac{3}{4} \times 8\frac{3}{4}$

Signed l.r.: "Suzor-Cote"

Purchase, 1961

The National Gallery of Canada



84. *Moonrise, October Evening*, c. 1920-25

Oil on canvas, 35 $\frac{1}{8}$ x 45 $\frac{3}{8}$

Signed l.r.: "Suzor-Coté"

Gift of the Canadian National Exhibition Association, 1965

Art Gallery of Ontario

85. *Scène de Neige*, c. 1925-30

Oil on canvas, 35 $\frac{1}{4}$ x 45 $\frac{3}{4}$

Signed l.r.: "A. Suzor-Coté"

Purchase, 1961

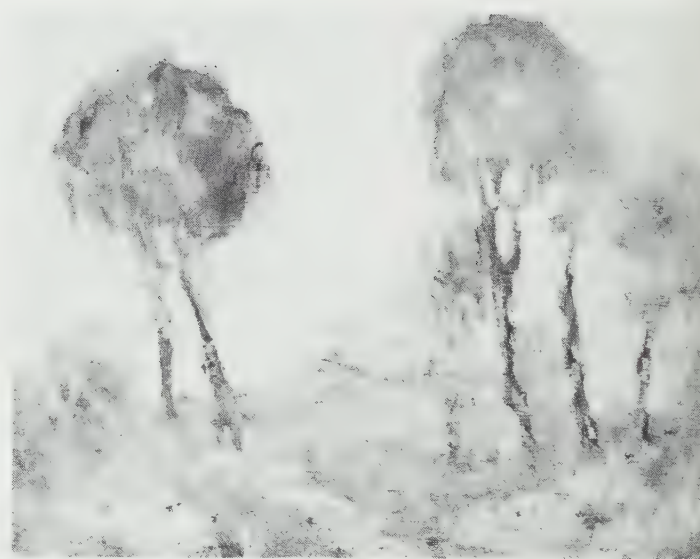
Musée du Québec



Arthur-Dominique Rozaire, 1879-1922

Born in Montreal, Rozaire studied under Cullen, among others, at the Art Association. His sketches (such as Pls. 86, 87) show a freedom and boldness in handling paint, a lush impasto, and colouring which suggests the influence of Suzor-Coté (see Pl. 73).

In 1917 the artist settled in Los Angeles, California.



86. *Evening*, c. 1914-19

Oil on panel, 10 x 13³/₄

Signed l.r. : (?)

Gift of Dr. J. S. Lawson, 1962

Art Gallery of Hamilton

87. *Landscape*, c. 1914-19
Oil on board, 10 x 13³/₄
Signed l.r.: "-Rozaire-"
Gift of Dr. J. S. Lawson, 1962
Art Gallery of Hamilton



John Sloan Gordon, 1860-1940

Born in Brantford, Ontario, John Gordon studied at the Académie Julian in the spring of 1895. In Paris, he was the founder and editor of the student publication *Le Quartier Latin*. After he returned from Paris in 1896, he began to teach at the Hamilton Art School and in 1909 he became its principal. Among his students was Albert H. Robinson.

Works like *First Snow*, 1909 (Pl. 88) suggest that Gordon worked in the Impressionist mode.

88. *First Snow*, 1909

Oil on board, 14 $\frac{1}{8}$ x 12 $\frac{1}{4}$

Signed and dated l.l.: "J. S. Gordon-09-"

Presented by the heirs of John and Hortense Gordon, 1963

Art Gallery of Hamilton



Raoul Barré, 1872-1932

Born in Montreal, Barré attended the Ecole Nationale des Beaux-Arts and the Académie Julian in Paris, from 1895 to about 1902. After this, the artist moved to New York where he became one of the pioneers of the animated film industry, and then turned to a commercial art career. Illness forced him to give up this work and he returned to Montreal.

Paintings like his *Au Bord de la Mer*, 1911 (Pl. 89) and *La Baigneuse*, 1913 (Pl. 90) with their spontaneous and transitory atmosphere and visible, choppy strokes of paint deftly evoke the light of the out-of-doors.

89. *Au Bord de la Mer*, 1911
Oil on canvas, 20 $\frac{1}{8}$ x 24 $\frac{1}{8}$
Signed and dated l.r.: "R Barré/11"
Purchase, 1934
Musée du Québec



90. *La Baigneuse*, 1913
Oil on canvas, 20 $\frac{1}{16}$ x 24 $\frac{15}{16}$
Signed and dated l.r.: "R. Barré/13"
Purchase, 1934
Musée du Québec



Arthur Lismer, 1885-1969
111. *The Guide's Home, Algonquin*, 1914
Oil on canvas, 40 1/4 x 45
Signed l.l.: "A Lismer/14"
Purchase, 1915
The National Gallery of Canada
See page 132 for section on Arthur Lismer



Helen Galloway McNicoll, 1879-1915

After studying under William Brymner in Montreal, McNicoll attended the Slade School of Art in London and the art school at St. Ives in Cornwall (1906). She sought to record situations which involved the reflection of light, as in *The Apple Gatherer*, c. 1911 (Pl. 91), where light glances off the leaves and the figure of the woman. Similarly, *In the Tent*, c. 1914 (Pl. 92) and *Under the Shadow of the Tent*, c. 1914 (Pl. 93) are concerned with the effect of reflected light within a partially walled interior.

Like Laura Muntz Lyall, the artist was specifically interested in the portrayal of women and children, endowing such subjects with her own tranquility and quiet charm.

91. *The Apple Gatherer*, c. 1911

Oil on canvas, 42 x 36¼

Signed l.r.: "H. McNicoll"

Gift of Mr. G. C. Mutch, in memory of his mother, Annie Elisabeth Mutch, 1957

Art Gallery of Hamilton



92. *In the Tent*, c. 1914
Oil on canvas, 32 $\frac{1}{8}$ x 25 $\frac{1}{8}$
Unsigned
Paul Duval, Toronto



93. *Under the Shadow of the Tent*, c. 1914
Oil on canvas, 32 $\frac{7}{8}$ x 39 $\frac{7}{8}$
Signed l.l.: "Helen McNicoll"
Gift of Mr. and Mrs. David McNicoll, 1915
The Montreal Museum of Fine Arts



Albert Henry Robinson, 1881-1956

Born in Hamilton, Robinson received his early art training from John S. Gordon at the Hamilton Art School. From 1903 to 1904, he studied first at the Académie Julian and then at the Ecole Nationale des Beaux-Arts in Paris. During his stay he often visited the older Canadian Impressionist W. Blair Bruce.

Robinson moved to Montreal and began working in a studio on Phillips Square near Cullen and Suzor-Coté (who had a studio in the next room). He met A. Y. Jackson in 1910 and with him visited St. Malo the following year (see *St. Malo*, c. 1911, Pl. 94). By 1912-13 the artist was working in the Impressionist style; in sketches such as *Sunny Day, Cacouna* (Pl. 95) and *At Venice* (Pl. 96), the structure of the objects in the landscape is explored in a shorthand of paintstrokes.

Perhaps due to the more conservative Montreal ambience of the moment, the artist did not develop beyond Impressionism until a later date than his Toronto counterparts. In canvases like *Montreal Fruit Seller*, probably painted in 1919 (Pl. 97), falling snow obscures the shape of the forms in the picture, and a decorative form of Impressionism has developed which is similar to the work of Cullen and Suzor-Coté at approximately the same time.

94. *St. Malo*, c. 1911
Oil on canvas, 12 $\frac{1}{4}$ x 14 $\frac{1}{16}$
Inscribed l.l.: "A.H.R./St. Malo"
Mr. and Mrs. J. A. McCuaig, Hamilton

95. *Sunny Day, Cacouna*, 1912
Oil on panel, 8 $\frac{1}{2}$ x 10 $\frac{5}{8}$
Signed l.l.: "Albert Robinson 1912"
Mary Mc. Horner, Montreal



96. *At Venice*, 1913

Oil on panel, 8 $\frac{7}{16}$ x 10 $\frac{5}{8}$

Signed l.r.: "Albert Robinson 1913"

Gift from the Fund of the T. Eaton Co. Ltd. for Canadian Works of Art, 1951

Art Gallery of Ontario



97. *Montreal Fruit Seller*, 191(9?)

Oil on canvas, 17³/₄ x 20³/₄

Signed l.l.: "Albert Robinson 191(9?)"

Purchase, 1940

Musée du Québec



Lawren Stewart Harris, 1885-1970

For Lawren Harris, one of the founding members of Canada's Group of Seven, snow was a subject of special interest. *The Gas Works*, 1911-12 (Pl. 98), and the artist's jewel-like sketches such as *Autumn Trees*, c. 1912 (Pl. 99) and *Sumachs, Haliburton*, probably done in 1912 (Pl. 100), suggest why Harris was so receptive to A. Y. Jackson's work at this moment: Harris had come to an appreciation of French art, perhaps through his training which involved study in Germany and wide travel in Europe. In *The Gas Works* one notes the artist's use of a subject of the age, his attention to the fugitive effect of smoke and a technique which involves small juxtaposed strokes of colour, all of which indicate a knowledge of the French Impressionist source. However, the dark palette and the specific colour range of lavender and greys used by the artist in this work may derive from artists of the Munich school, who had in turn been influenced by Impressionism.

98. *The Gas Works*, 1911-12

Oil on canvas, 23 $\frac{3}{16}$ x 22 $\frac{3}{16}$

Signed l.r.: "LAWREN/HARRIS" and inscribed l.l.: "LSH"

Gift from the McLean Foundation, 1959

Art Gallery of Ontario



99. *Autumn Trees*, c. 1912

Oil on board, $5\frac{5}{8} \times 8\frac{5}{8}$

Unsigned

Dr. and Mrs. Lawren P. Harris, Sackville



100. *Sumachs*, Haliburton, c. 1912
Oil on panel, 10⁵/₈ x 12¹/₈
Unsigned
Dr. and Mrs. Lawren P. Harris, Sackville



Paul Barnard Earle, 1872-1930

Like so many other Montreal artists, Earle trained under Brymner and Cullen, among others. He also spent one year in France.

Almost forgotten today, the artist produced canvases which are influenced by Impressionism in their rich, loose brushwork.

101. *Early Spring*, 1912
Oil on canvas, 25½ x 30⅞
Signed and dated l.r.: "Paul B. Earle/1912"
Purchase, 1936
Musée du Québec



James Edward Hervey MacDonald, 1873-1932

For J. E. H. MacDonald, one of the founder members of the Group of Seven, who trained at the Hamilton and Toronto Art Schools, Impressionism was to provide a source of inspiration from 1912 to 1918. The artist was often considered a leader among the Toronto group because of his age, his seniority in the photo-engraving firm of Grip Ltd., where many of the later members of the Group of Seven were employed, and the elegance and power of his paintings. MacDonald's works in this mode are all landscape subjects involving light such as moonlight in *Early Evening, Winter*, 1912 (Pl. 102). His choice of subject matter had a powerful influence upon his friends, who later explored the same themes (see for instance Thomson's *Moonlight, Early Evening*, c. 1913-14, Pl. 114).

Like Cullen, MacDonald often chose to study the snow as in *Morning Shadows*, 1912 (Pl. 104) where he gives it a tapestry-like surface shot through with lavender and turquoise. *Tracks and Traffic*, 1912 (Pl. 103), which at the time it was done *The Studio* considered "a tour de force of the effects of steam and snow," and even as a symbol of the nation's progress, recalls the numerous variations on the theme of the Gare St-Lazare by Monet.

Like Cullen and Suzor-Coté, MacDonald also concentrated on one major subject, which he found interesting for many years: the sky and its patterns of light. The first statement of this subject occurs in *Spring Breezes, High Park*, 1912 (Pl. 105); and is followed by a study of clouds, *June Clouds*, 1914 (Pl. 108), and of the sky alone, *Fields—Early Spring Morning*, 1914 (Pl. 107). By 1918, in *A Sandy Beach, Lake Ontario* (Pl. 109), the sky had become a pattern of colour for its own sake. Probably these works were painted from sketches done out of doors. As in the work of almost all the Canadian artists, the sketch—like the one for *Fields—Early Spring Morning*, 1914 (Pl. 106)—is freer and more broadly handled than the completed work.

102. *Early Evening, Winter*, 1912

Oil on canvas, 33 x 28

Signed and dated l.l.: "J. E. H. MacDonald, '12"

Gift of the Canadian National Exhibition Association, 1965

Art Gallery of Ontario



103. *Tracks and Traffic*, 1912

Oil on canvas, 28 x 40

Signed and dated l.r.: "J. E. H. MacDonald. '12"

Gift of Walter C. Laidlaw, 1937

Art Gallery of Ontario

104. *Morning Shadows*, 1912

Oil on canvas, 28 $\frac{5}{16}$ x 36 $\frac{1}{4}$

Signed l.r.: "J. E. H. MacDonald. 12"

Gift of the Government of the Province of Ontario, 1972

Art Gallery of Ontario



105. *Spring Breezes, High Park*, 1912

Oil on canvas, 28 x 36 $\frac{3}{16}$

Signed l.r.: "J. E. H. MacDonald. '12"

Purchase, 1948

The National Gallery of Canada



Tom Thomson, 1877-1917
115. *White Frost*, c. 1914
Oil on panel, 8½ x 10½
Stamped l.r.: Tom Thomson Studio Stamp
Purchase, 1918
The National Gallery of Canada
See page 136 for section on Tom Thomson



J. E. H. MacDonald, 1873-1932

106. *Spring Morning in the Fields*, 1913

Oil on board, 6 x 8 Inscribed and dated l.r.: "JM '13"

Dr. F. J. Shepherd Bequest, 1961

The Montreal Museum of Fine Arts

107. *Fields—Early Spring Morning*, 1914

Oil on canvas, 28 $\frac{5}{16}$ x 36 $\frac{7}{16}$

Signed l.l.: "J. E. H. MacDonald '14"

Horsley and Annie Townsend Bequest, 1960

The Montreal Museum of Fine Arts



108. *June Clouds*, 1914

Oil on canvas, 28 $\frac{1}{4}$ x 38 $\frac{1}{4}$

Signed and dated l.r.: "J. E. H. MacDonald '14"

Ernest E. Poole Foundation, 1968

The Edmonton Art Gallery



109. *A Sandy Beach, Lake Ontario*, 1918

Oil on canvas, 16 $\frac{1}{8}$ x 20

Signed l.r.: "J. E. H. MacDonald. '18"

The Framing Gallery, Toronto



Arthur Lismer, 1885-1969

When Lismer, one of the founder members of the Group of Seven, arrived in Canada from England in 1911, he saw Cullen's paintings at an exhibition and was at once struck by their "quality and valid interpretation" of the Canadian landscape and the way in which the artist had "combined in them the Impressionist mode with a Canadian spirit." Working at Grip Ltd. in 1912, Lismer came under the influence of J. E. H. MacDonald, and his first Canadian works, such as *Georgian Bay*, 1913 (Pl. 110), bear a remarkable resemblance to MacDonald's High Park paintings of 1912. But like Tom Thomson, Lismer transposed the setting—in his case, to Georgian Bay.

After sketching in Algonquin Park with Tom Thomson, A. Y. Jackson and others in the fall of 1914, Lismer returned to Toronto and from his sketches produced the painting *The Guide's Home, Algonquin*, 1914 (Pl. 111). Although he gradually became more interested in succeeding French developments, some of his later work, such as *My Garden, Thornhill*, 1916 (Pl. 112) and sketches like *My Wife, Sackville River, Nova Scotia*, 1918 (Pl. 113) are still influenced by Impressionism in their free and spontaneous brushwork conveyed through juxtaposed strokes of colour.

110. *Georgian Bay*, 1913

Oil on canvas, 28⁵/₁₆ x 35¹⁵/₁₆

Signed l.l.: "A. Lismer/ 1913"

Gift of the Artist, Montreal, 1955

The National Gallery of Canada



111. *The Guide's Home, Algonquin*, 1914

Oil on canvas, 40¼ x 45

Signed l.l.: "A Lismer/14"

Purchase, 1915

The National Gallery of Canada

Illustrated in colour on page 109



112. *My Garden, Thornhill*, 1916

Oil on canvas, $14\frac{3}{8} \times 20\frac{1}{2}$

Unsigned

Gift of Mrs. Marjorie Lismer Bridges, Ashton, Maryland

The McMichael Canadian Collection, Kleinburg

113. *My Wife, Sackville River, Nova Scotia*, 1918

Oil on panel, $8\frac{15}{16} \times 21\frac{1}{16}$

Signed and dated l.l.: "A Lismer/ 1918"

Gift of Arthur Lismer, 1951

Art Gallery of Ontario



Thomas John Thomson, 1877-1917

For Tom Thomson, who had only the slightest formal art training in Toronto apart from his work in photo-engraving firms like Grip Ltd., the influence of J. E. H. MacDonald and A. Y. Jackson was to prove decisive in his interest in Impressionism. Jackson has said that he told Thomson how to combine his colours by using little separate strokes or clean-cut dots; MacDonald's influence is seen in the artist's choice of subjects which involve light, as in *Moonlight, Early Evening*, c. 1913-14 (Pl. 114). The technique found in Thomson's sketches of the following year, such as *White Frost*, c. 1914 (Pl. 115), indicate his quick perception of the possibilities of the style, although he used it for only a short period.

114. *Moonlight, Early Evening*, c. 1913-14
Oil on canvas, 20 $\frac{3}{4}$ x 30 $\frac{5}{16}$
Unsigned
Purchase, 1914, The National Gallery of Canada

115. *White Frost*, c. 1914
Oil on panel, 8 $\frac{1}{2}$ x 10 $\frac{1}{2}$
Stamped l.r.: Tom Thomson Studio Stamp
Purchase, 1918
The National Gallery of Canada
Illustrated in colour on page 128



William Brymner, 1855-1925

Like his friend Robert Harris, Brymner, who had studied extensively in France at the Académie Julian in 1878-80, 1881-85 and 1889, came to an appreciation of Impressionism late in his career, probably as a result of his participation in the Canadian Art Club: he was invited to exhibit there in 1908 and became a member in 1910. Although many of his students at the Art Association of Montreal, such as W. H. Clapp, Clarence Gagnon and A. Y. Jackson, had far more understanding of the style than their teacher, Brymner produced several Impressionist influenced works including *October (Rivière Beaudet)*, 1914 (Pl. 116). Possibly the artist also found of interest the younger MacDonald's impressive study of sky and clouds in *Spring Breezes, High Park*, 1912 (Pl. 105).

The artist was in Giverny in 1902 and wrote to Edmund Morris, another member of the future Canadian Art Club, that this was the place where Monet lived. But, true to his academic conservatism, his only comment on the artist's residence was "he has a house, gardens, and automobile."

116. *October (Rivière Beaudet)*, 1914

Oil on canvas, 38 x 49⁵/₈

Signed and dated l.r.: "Wm. Brymner. 1914"

Purchase, 1941

Musée du Québec



Inglis Sheldon-Williams, 1870-1940

Born in England, and trained at the Académie Colarossi in Paris and the Slade School in London, Sheldon-Williams first came to Canada in 1887. He helped to make known the Impressionist style in the West by establishing an art school in Regina and painting Impressionistic scenes of farm activities. *After the Storm*, 1914 (Pl. 117) has an obvious reference to the work of the English artist Turner, but reveals Impressionist influence in its attention to a fugitive effect of light and small, vibrant touches of colour.

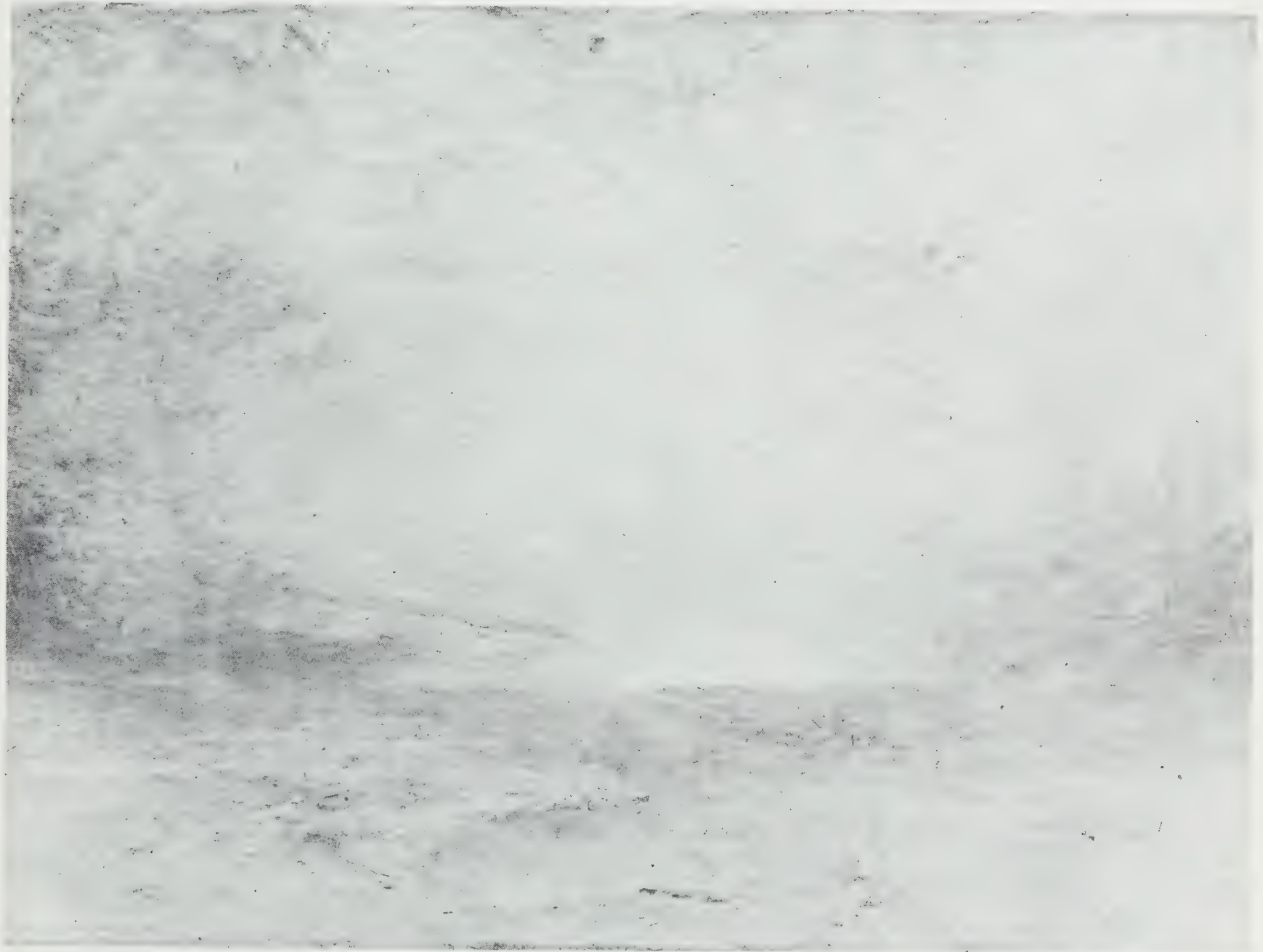
117. *After the Storm*, 1914

Oil on canvas, 18 $\frac{1}{16}$ x 23 $\frac{3}{4}$

Signed l.l.: "SHELDON-WILLIAMS. 1914"

Gift of Norman Mackenzie

Norman Mackenzie Art Gallery, Regina



Charles Walter Simpson, 1878-1942

A student of Brymner and Cullen in Montreal, Simpson also studied at the Art Students League in New York. His *Indian Summer*, *Montreal Harbour*, 1914 (Pl. 118) is influenced by Cullen's harbour scenes. In his time the artist was well known for his light, brightly coloured atmospheric effects.

118. *Indian Summer, Montreal Harbour*, 1914

Oil on canvas, 30 x 40 $\frac{1}{16}$

Signed and dated l.r.: "Charles W. Simpson/14."

The Royal Canadian Academy, Diploma Work, deposited 1921

The National Gallery of Canada



Percy Franklin Woodcock, 1855-1936

In 1878 the artist arrived in Paris from Athens, Ontario, where he was born, and studied with Gérôme at the Ecole Nationale des Beaux-Arts for six years, and at the Académie Julian.

In contrast to other artists of his generation, such as Robert Harris and Brymner, who were not influenced by Impressionism until late in their Canadian careers, Woodcock adopted a gentle form of Impressionism soon after his return to Canada in 1894. Works like *View near Montreal*, 1916 (Pl. 119) convey the delicacy of his approach to the style.

119. *View near Montreal*, 1916
Oil on canvas, 24 $\frac{3}{16}$ x 40 $\frac{1}{16}$
Signed l.r.: "Percy Woodcock 1916"
Presented by the artist, 1917
The Montreal Museum of Fine Arts



James Lillie Graham, 1873-1965

Although born in Belleville, Ontario and brought up in Toronto, Graham received his first art training in Montreal under William Brymner. He then went on to the Slade School of Art (1896), the Académie Julian, Paris, and to the Institut Supérieur des Beaux-Arts in Antwerp (1906-09). After thirteen years abroad, the artist returned to Canada and was invited to exhibit at the Canadian Art Club from 1910 to 1912. It is significant that he was not invited to become a member: the artist's *genre* work would have been considered *retardataire* by the Club.

Later, when living in Montreal, the artist was to come under the influence of Impressionism and specifically of artists like Cullen. In works such as *Place d'Armes, Montréal*, c. 1924 (Pl. 120), he attempted to add a *genre* touch to the older artist's favourite city subject of sleighs and snow.

120. *Place d'Armes, Montréal*, c. 1924

Oil on canvas, 35 $\frac{1}{16}$ x 31 $\frac{1}{4}$

Signed l.l.: "J. L. Graham"

Purchase, 1940

Musée du Québec



Frederick William Hutchison, 1871-1953

A friend of Gagnon, and like him born in Montreal, a student of Brymner and then of Laurens at the Académie Julian, Hutchison also painted the landscape of the lower St. Lawrence, particularly Baie St. Paul. Study under William Merritt Chase at the Art Students League in New York in 1910 may have interested the artist in Impressionism, since by that time Chase had himself produced a small number of Impressionist works. However, it was the artist's friendship with Clarence Gagnon and particularly a trip made with that artist to Europe in the summer of 1925 which led to Hutchison's definite attachment to the Impressionist style as in works such as *Landscape*, c. 1925-30 (Pl. 121), with its sparkling, sun-drenched atmosphere, rich, loose brushwork and small juxtaposed strokes of colour.

Much of Hutchison's later life was spent in New York City but he still made numerous trips to Canada and painted Canadian subjects.

121. *Landscape*, c. 1925-30

Oil on canvas, 26 x 34¼

Signed l.r.: "F. W. Hutchison"

Bequest of William Burnet Hutchison, 1960

The Montreal Museum of Fine Arts



Robert Wakeham Pilot, 1897-1967

Robert Pilot was born in St. John's, Newfoundland, and moved to Montreal in 1911. He was the last of the Canadians trained abroad at the Académie Julian (1930) who adopted the Impressionist style. Works such as his *La Citadelle*, c. 1935 (Pl. 122) demonstrate the influence upon him of his stepfather, Cullen. Like J. L. Graham, Pilot drew upon a typical theme of Cullen's work – the ferry (see Pl. 14).

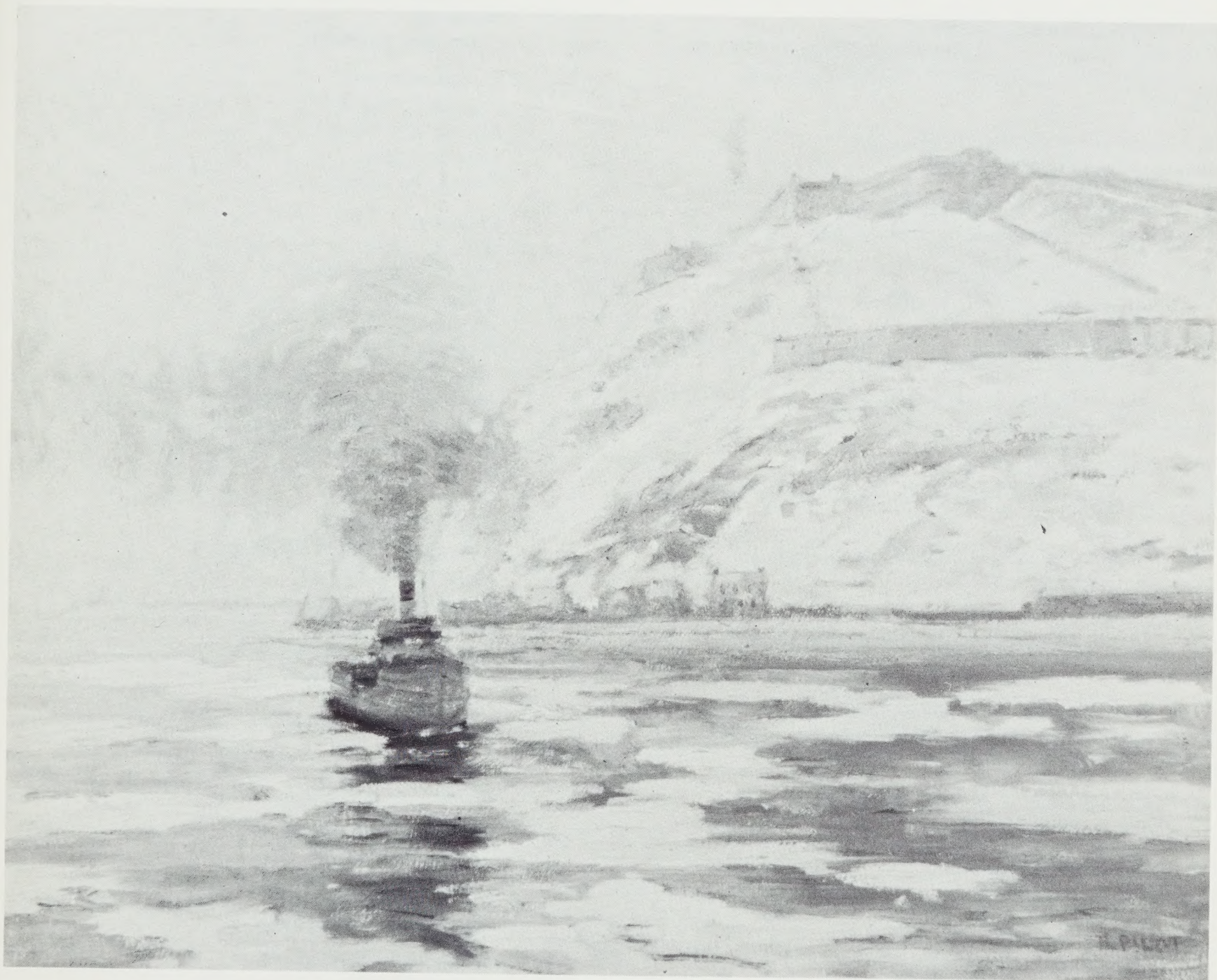
122. *La Citadelle*, c. 1935

Oil on canvas, 18 $\frac{5}{16}$ x 22 $\frac{3}{8}$

Signed l.r.: "R. PILOT"

Purchase, 1936

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Figures 1,2,3: Photographs from

Clarence Gagnon's Estate, courtesy of
T. H. Edwards, Montreal.

Figure 4: Photograph courtesy of

Lawrence P. Jeppson, Bethesda, Maryland.

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